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P O R T R A I T - R O Y A L.

A

P O E M

U P O N

Queen Anne's

Her Majesty's Picture

Set up in GUILD-HALL;

By Order of the

Lord Mayor and Court of Aldermen

Of the City of L O N D O N.

Drawn by Mr. CLOSTERMAN.

Written by

N. T A T E Esq; Poet-Laureat to Her M A J E S T Y.

L O N D O N:

Printed by J. Rawlins for J. Nutt near Stationers-Hall, 1703.

K

TO HIS
ROYAL HIGHNESS
Prince GEORGE
Of DENMARK:

Lord High Admiral of England and
Ireland, &c.

And Generalissimo of all Her Majesty's Forces, &c.

S I R,

THE same Zeal and Duty that engag'd me
in Attempting This Poem upon the Royal
Portrait, oblig'd me to this second Adventure of
Addressing it to your Royal Highness.

The Epistle Dedicatory.

I am sensible how short this Miniature of Majesty has fall'n of the Original ; yet if no Performance will pass, but what comes up to the Life and Graces of so Glorious a Character, it must never be Essay'd by any Writing Hand ; the Pencil Alone must be Priviledg'd, and † Mute Pictures the Only Memorials of so Excellent a **QUEEN.**

I am likewise sensible, that 'tis Peculiar to the Prince of Denmark to be Transcendently Gracious, upon All Occasions, and never to discourage Any Well-intended Service.

This is but One Branch of that Extensive Goodness, which, Sir, has won you the Universal Esteem and Love ; so that every One Rejoices at your being Possess'd of a Blessing, more Valuable than Crowns and Sceptres.

State

† Picture being *Muta Poesis*, Poetry *Pictura Loquens*. M. Fresn. de Art. Graph.

The Epistle Dedicatory.

State and Power are, indeed, Venerable Things ; yet, at Best, only Transient Royalties, that must be Relinquish'd by their Greatest Possessors ; But Piety is a Crown that continues beyond Temporal Honours ; and, when Worldly Grandeur ceases, sublimes it self into an Eternal Crown of Glory.

'Tis the Happiness of England, to see Religion and Virtue Enthron'd with their Sovereign Patroness and Pattern : And the Partnership Your Royal Highness sustains, in This Sacred Province, is That which will Celebrate You to future Ages, beyond your Other Noble Qualifications, even That Heroick and Generous Gallantry, that so Early signaliz'd your Youth with Unparalell'd Renown.

Moreover, when Religion has the Ascendant at Court, her Retinue of useful Arts and Sciences, cannot fail of Encouragement.

And

The Epistle Dedicatory.

And such (amongst Others) are Those of Sculpture, Painting, and Poetry ; whose Office it is to do just Honours to the Worthies of their Time, and transmit their Memories, for Glorious Examples, to Posterity.

'Twas the great Commendation of Augustus's Reign, that it introduc'd Reformation of Manners, and Restoration of Liberal Arts.

————— Ordinem
Rectum, & vaganti Fræna Licentiæ
Injecit ; Amovitq; Culpas,
Et Veteres revocavit Artes.

Hor. Carm. L. 4. O. 15.

These were the Measures that had likewise been taken by their Roman Ancestors ; and how the State found its Accounts in them, the same Author adds,

Per quas Latinum nomen, & Italæ
Crevere Vires ; Famaq; & Imperi
Porrecta Majestas, &c.

If

The Epistle Dedicatory.

If therefore Morality and Virtue have so Natural an Efficacy to make a Nation Great and Prosperous, as is Testify'd by the History of All Ages; How Beneficially and Powerfully must they exert Themselves, when Patroniz'd and Practis'd by the Chief in Government, and when Princes are their Presidents.

SIR,

Her Majesty and your Royal Highness, are every Way, so Great Blessings, not Only to These Realms, under your Immediate Influence, but to Europe in general; That your Long Continuance in Life and Health, must be the Prayer of All who are Well-Wishers to the Publick, or Themselves.

The Epistle Dedicatory.

I shall Trespas no farther upon your Princely Clemency, but to beg your Acceptance of this Endeavour, or, at least, Pardon to

S I R,

Your Royal Highnesses

Most Obedient Servant,

N. T A T E.

(1)

A
P O E M
O N
Her Majesty's Picture
Set up in GUILD-HALL.

Drawn by Mr. CLOSTERMAN.

Come, where's this Wonder? This surprising Piece!
Like those Renown'd by Italy and Greece :
This Bold Essay of Representing Art,
To Rival Life, and make Spectators start !
(a) Picture to Primitive Performance brought,
With Shades and Lights and Breathing Colours wrought,
To Fancy's glowing Heights, and daring Paint of Thought
B This

This Work that has Augusta's City Charm'd,
 And all the Muses Rural Seats Alarm'd.
 Look to it Bard, prove your Relation True ;
 Or to Apollo's Court for ever bid Adieu.

Thus spake the jealous Muse, with graceful Pride,
 (Ent'ring the Hall with her officious Guide)
 And humbly thus the trembling Swain reply'd ;

Celestial Dame, whose Smiles I value more
 Than Glitt'ring Pomp, or Hills of shining Oar ;
 And All that Proud and Sordid Souls Adore. }
 Unkindly you suspect your artless Swain,
 (Too Rude and Dull t' have ever learnt to Feign.)
 Ill-Tidings never please ; yet All excuse
 The harmless Messenger that brings the News.
 Then blame not me, who, in my late Report,
 Spake but the gen'ral Voice of Town and Court.
 Blest was my Lot, your Envoy hither sent ;
 Nor of this Visit will your self Repent.
 Advance, Look up ; That Glorious Piece behold :
 And say, 'Twas modest Truth your Poet told.

Thus

Thus He : And streight, Transported and Amaz'd,
 The Muse a while in thoughtful Silence gaz'd ;
 Which (after strict Survey) she gently brake :
 And thus, with gen'rous Chearfulness, bespake
 (b) Her Sister-Art : For PAINTING there was seen,
 With Hieroglyphick Drefs, and graceful Mien ;
 A pleas'd Attendant on the Pictur'd QUEEN.

Not strange the Practice, but too frequent grown,
 To Envy Art superiour to our own.
 To clip the Plumes of Praise before she Rise ;
 Or, when on Wing, and Soaring to the Skies,
 With Slander's Shaft, to Shoot her as she Flies.
 This, with Competitors, is Lawful Game :
 To stifle vig'rous Worth, and smother rising Fame.
 But when to Victors just Applause we Pay,
 And give, with our own Hand, the Prize away,
 'Tis New and Great ; and justly may excuse
 The troubled Pleasure of a Rival Muse.
 Yet Justice claims it, and I must allow
 My Garland to a more deserving Brow ;

To Charms more pow'rful, Charms that can inspire
Promethean Flame, and more than Muse's Fire.

(c) To mystick Skill, that has these Wonders wrought,
Figure to Action, Form to Motion brought.
Fondly have I my own poor Art esteem'd,
And Vital Imag'ry her Province deem'd ;
Thought pow'rful Eloquence Alone cou'd give
Those heightning Strokes, that make Resemblance Live.
But ah! ---

(d) How starv'd our Rhet'rick, and our Style how faint
To Pictur'd Passion, and Pathetick Paint!
To those warm Colours, which I here behold,
My Tropes are Flat, my Metaphors all Cold :
Wit's sprightly Air is lost ; her Varnish flies,
And all the Light'ning of her Fancy dies.
PAINTING Alone presents Victorious Bright,
With radiant Glories of resistless Light,
(e) To Sally, seize and Captivate the Sight. }
Your's is the Wreath of Fame by Conquest due, }
And all my vanquish'd Pride can now pursue, }
Triumphant Dame, must be henceforth to Copy You. }

The modest Matron, while her Own she heard
 To Muse's Skill, and by a Muse, preferr'd ;
 Out-blush'd her own Vermilion Dye, and said,
 Your Panegyrick Paint's too richly spread ;
 The Stroke's too Bold : -- if my Performance please,
 And with unusual Charms Beholders seize,
 'Twas Fortune, and I must ascribe it All
 To the Unparalel'd ORIGINAL
 The QUEEN, the Prosp'rous QUEEN ---
 So much the Darling of Propitious Fates,
 Success upon her very Shadow Waits.

Sublimely Just, the Muse replies, I own
 This Def'rence to Majestick Merit shown :
 Yet Art may still her joyful Wings display,
 And Triumph in the fortunate Essay.
 For Oh ! if no Effort can reach the Bayes,
 Unless Proportion'd to Her Sov'rain Praise ;
 The Muse's tuneful Harp must Silent lie,
 And you for ever throw your Pencil by.

She

- (f) She Pauz'd : Then turning to the gazing Throng,
Pursu'd her Gen'rous and Instructive Song.

Here Britons, Feast your Eyes on This Design,
Where Art's Confed'rate Pow'rs and Forces join.

- (g) How vast a Scene ! yet All sublimely Great ;
All animated with informing Heat.

- (h) Invention, Order, Symetry and Dress ;
The Parts, the Whole, a Master's Hand express :

- (i) All, All with that Harmonious Beauty Rife,
'Tis silent Comfort, Musick to our Eyes.

- (k) Such Heights can Nature, Disciplin'd, aspire,
And Travel'd Skill sublim'd by Genial Fire.

The Charming Wonders of that Aspect trace,
The Complicated Glories of that Face,
Obliging Grandeur, and Imperial Grace.
Whom would not that Majestick Awe confound ?
Who would not wish to see such Mildness Crown'd ?
With Amazonian Terror Arm'd, yet Calm
As Deborah beneath her Grove of Palm.

'Tis

'Tis sure her Soul, that through those Looks, displays
 It's own Pacifick, and Etherial Rayes ;
 And Thence, throughout the whole Machine, bestows
 (l) Celestial Calmness, and August Repose.

(m) Fore-right the Royal Figure stands to View,
 (So Art Commands, and Antient Masters Drew.)
 Yet, with mysterious Force of Shade and Light,
 Rais'd and Embody'd to th' Astonisht Sight.
 With Roundness, such as Statues do express ;
 That Phidias, or a Gibbon's Hand Confess :
 Oh nobly daring Skill, and Crown'd with just Success !

See, By descending from her Orb of State,
 How Royalty assumes sublimer Height !
 While, in the gracious Condescension's shown
 More Grandeur, than when Blazing on the Throne.
 (n) In haste stept down, with active Look and Mien,
 (Worthy her sacred Self, and Britain's Queen)
 As 'twere, from Ruin, sinking States to draw,
 And give the World's Licentious Tyrants Law.

See

See how th' Imperial Emblem of Command,
 (o) The Royal Sceptre, Courts her Sacred Hand;
 And Leans his Golden Honours on her Breast,
 The giddy Globe Roul's to her Side for Rest:
 There, like a Cradled Infant, Safe from Harm,
 And Rock'd Asleep on her Protecting Arm.
 Approach Ambition, and this Piece Survey;
 O Pow'r, Contemplate here thy own Display!
 Your Sceptre, Ball and Crown, those Charms that make
 War's Hurricanes, and keep the World Awake:
 Behold 'em, NOW, Pacifick and Serene,
 With Prideless Pomp, possess'd by Britain's Queen!

(p) Sagacious Sense has here conspir'd with Art,
 And PAINTING gloriously perform'd this Part;
 So should the gracious Princess be express'd,
 Who quits her own Repose, to give the Nations Rest.

(q) By pow'rful Perspective's Obliging Fraud,
 My Eyes are now with pleasing Terrour Aw'd;
 To see, with more, much more, than Thracian Art,
 From a flat Surface, a vast Fabrick start;

With

With Circling Distance, Columns stately Tall, }
 Like them that rose at Musick's charming Call, }
 And Danc'd themselves into the Theban Wall.

- (r) Magnificent like that stupendious Pile,
 The Rising Glory of great Britain's Isle.
 Thus, thus should my Britannia's Pomp be Crown'd,
 And sacred Walls her Canopy surround ;
 Where Sanctity sublims Imperial Port,
 And to a Temple Consecrates a Court.
 Approach with Rev'rence, no unhallow'd Eye
 Within that awful Seat presume to Pry ;
 The Mansion where Celestial Guests repair,
 The Residence of solemn Praise and Pray'r :
 Lo there Devotion's Self, in Person, seen!
 Devotion ! where ? ev'n so ! there stands the QUEEN.

- See how the Azure Robe, on either side,
 With filky Softness falls, and easy Pride ;
 (s) Subliming the dissembled Gold before,
 With Splendors richer than the genuine Oar.
 What Labyrinths has here the Pencil trac'd,
 Of mystick Work, without Confusion plac'd ?

C

Embroyder'd

(t) Embroyder'd Wonders, such as ne'er were done
By Tyrian Matron, or the Cloyster'd Nun.

(u) How Decently those Pedestals are plac'd !
With Emblems of AUGUSTA's Honour grac'd.
But oh what Emblems can Proportion'd be,
And what Emblazon reach her Dignity ?
Ages were told by that Imperial Dame,

(w) E'er Rome determin'd her disputed Name ;
And still that Queen of Cities she excels,
As far as Thame beyond the Tyber swells.
Above the Clouds she rears her Castled Head,
Before her Feet ----
The Tributary World's rich Traffique spread.
Think therefore how this Matron must present,
Array'd in all her Costliest Ornament :
What blazing Colours can the Pomp display,
The Splendour of her Last Pretorian Day ?
When Britain's State ----
To her AUGUSTA the Grand Vifit made,
(So should AUGUSTA's Service be Repaid)

When

When with glad Shouts her throng'd Suburra rung,
 And swarming Gazers to her Windows clung,
 And cluster'd Crouds upon her Turrets hung.
 When Loyal Zeal was deign'd the signal Grace,
 Of Sov'raign Prefence in this Honour'd Place.
 How wilt thou Paint the Raptures of her Breast,
 And Aspect's glowing Joys to view her Royal Guest!
 Why, happy Hours, O why so fast away!
 Halt, halt, (she cry'd) Time will excuse your Stay,
 And fullen Saturn's Self smile at the kind Delay.
 O Halcion Day, where All my Hopes are met
 O could you last! --- but Both must shortly Set!
 I knew you must, and timely did forecast,
 To make at least your sweet Remembrance last;
 And, that my Bliss still Present might appear,
 Have fixt my A N N A's seeming Self, and Breathing Like-
 [nefs here.

The Matron thus; and well may She Rejoyce
 In such a Work, where Truth and Judgment's Voice
 (x) Join their Applauding Votes to great AUGUSTA's Choice.

Behold that Leading Pair, of VIRTUE'S Train,
 And Representatives of A N N A ' S Reign ;
 High-rais'd, that as in Station they Ascend,
 Their useful Influence farther may Extend.
 Truth views those even Scales with joyful Eyes,
 While Conscious Guilt to distant Darkness flies.
 Nor there secure ; ev'n there, compell'd to feel
 The Force of that avenging Arm, and that impartial Steel.
 Nay, higher yet shall her just Vengeance rise,
 Earth's proud oppressing Nimrods to chastise,
 And Tyrants on their guilty Throne surprise.
 Tell the griev'd World (that, Oh ! too long has mourn'd
 Their lawless Rage) Astræa is Return'd ;
 Proclaim, Proclaim, through Europe's fighting Plains,
 Astræa is Return'd, for Britain's ANNA Reigns.

See thoughtful PRUDENCE from her lov'd Retreat,
 Stept forth to Guard and Grace the Royal Seat.
 To Court call'd out, from solitary Bow'rs,
 Where Contemplation blest her private Hours,
 And constant Visits from Celestial Pow'rs.

There

There with sublimest Wisdom's Arts inspir'd,
 And Disciplin'd for Empire while Retir'd,
 Hence those surprizing Beams by All admir'd.
 The Sov'raign Skill, that, in its Morning-Sway,
 Meridian Strength and Lustre could display.

O Sister, in these Figures we are taught
 The Fire and Force of thy advent'rous Thought,
 That, with the Pictur'd Person, had design'd
 Expressive Emblems of the Royal MIND.
 A glorious Galaxy! ---- But what avail
 Courage and Art, where Space and Compass fail?
 Call for another Canvass, to contain
 The shining Troop of Virtues that remain.

And First: ----
 Let CHARITY the op'ning Scene Adorn,
 All Bright, and Early as a Summer-Morn;
 And from her kind Redress of private Grief,
 To suffering States and Realms afford Relief.
 'Twas This brought Britain's gen'rous Princess down
 From sacred Solace, to Adorn a Crown;

And

And Europe's sinking Safety to sustain,
Submit to Empire, and vouchsafe in CHARITY to Reign.

Let CONSTANCY, high-seated on a Rock,
Dare Envy's Blast, and fickle Fortune's Shock.
With chearful Aspect, such as can beguile
The Rage of Storms, (and like Britannia's Isle)
O'erlook the wrangling Waves, and at their Fury Smile
Her Standard fixt; and let this Motto flame
On her spread Banner, EVERMORE THE SAME.

Draw FORTITUDE, with glitt'ring Spear and Shield,
Like Pallas Arm'd when Mars had left the Field.
Our Romulus surpriz'd into Abodes
Of Heroes, Dignify'd to Demi-gods.
Then, to the gazing World's astonisht View,
(y) More than Zenobian Resolution shew;
Bellona-Courage, then to undertake
The glorious Game of War, when Europe was the Stake.

Let

Let MERCY, smiling on a Halcion-Tide,
 INDULGENCE in a Dove-drawn Chariot Ride,
 Her gracious Beams extending Far and Wide.
 'Tis Good, 'tis Great, 'tis Glorious, 'tis Divine !
 So Stars of the First Magnitude should shine.
 Let stunted Beams from Petty-Planets fall,
 The SUN and ANNA Rise to Shine on All.

(z) Draw next --- No, let that beauteous Mourner Sleep,
 Beneath a Veil her dazling Glories keep !
 That here, in Saints did Admiration move,
 And Angels wonder'd at 'em from Above.
 When ALBION'S Self Convulsive Passion felt,
 When Marbles Wept, and Flinty Rocks did melt,
 What made the Rose its new blown Honours shed,
 The Coronet drop from Narcissus Head ?
 The Violet off his Purple Mantle throw ?
 And Lillies strew their Beds with Summer-Snow ?
 Britain's MARCELLUS --- Hold ! Desist ! Refrain !
 Forbear ! Or you let in the raging Main,
 The swelling Sea of Grief to Drown our Isle again.

Singly,

- (a) Singly, in State, these Figures thus exprest,
In graceful Groups let Art dispose the rest.

Yet, still two sacred Forms, by glorious Right,
Require a foremost Ground, and strongest Light.

- (b) On TRUTH'S White Pillar let EUSEBIA stand,
A Wreath of Promis'd Glory in her Hand.
How Antient, yet how Charming She Appears!
By Age Adorn'd, and Beautify'd by Years.

With Her, another Heav'nly Dame be seen,
(Nor less a Fav'rite of Great Britain's Queen)
Bright REFORMATION ; with her num'rous Train
Of Blessings, Worthy ANNA'S sacred Reign.
Peace, Plenty, Freedom, Safety, and Renown,
Truth, Piety, her Golden Age shall Crown ;
Sent from the Throne in mighty Currents down. }
From ANNA'S Exemplary Court shall fall,
The Salutary Streams to Cherish All.

- No more the Palace shall with Vice dispence,
 Profaneness, as Ill-Breeding, Banisht thence,
 (c) Lewd Wit discarded for its want of Sense.
 Commerce in Cities, Tillage thrive in Field,
 And ev'ry Vale Elyfian Verdure yield.
- (d) Arabian Spice on ev'ry Shrub shall grow,
 The Syrian Rose on ev'ry Bramble Blow.
 Expiring Tempests lasting Calms bequeath ;
 Etesian Gales from ev'ry Quarter Breath.
 To Western Worlds our Freight'd Fleets shall run,
 And spread their Wings beneath the Rising Sun.
 Art's studious Sons sublime Discov'ries bring
 From Cam's learn'd Banks, and Isis sacred Spring,
 (e) And Pious Muses only heard to Sing.
 In ANNA'S Reign, through Britain's hallow'd Isle,
 These Triumphs shall resound, these Glories Smile.

Last, Let the swelling Sea o'erlook his Bound,
 With floating Forts and rowling Castles Crown'd :
 Thy Charge, Illustrious GEORGE, Britannia's Pride,
 Her Joy, and Dread of all the World beside.

D

How

How fixt they seem, as Ravish'd with the View,
Fixt, as on Mountains, heretofore, they grew.

But now, All starting from their silent Trance,
The Pompous Tow'rs with Stately Motion Dance,
And Western Waves from Far with hurrying Haft Advance,
As with surprizing Tidings Charg'd, they strive
Which with the wond'rous News shall first Arrive.
What Blow was That? O glorious dreadful Stroke!
The shatter'd Boom? -- Yes, 'twas Oppression's Yoke,
And EUROPE's Chain with That Convulsion broke,

Heark Britons, hear your Naval Engines Roar!
And hear your ORMOND Thund'ring on the Shore.
On Craggy Rocks behold the Natives Gaze,
Themselves transform'd to Rock, with dire Amaze,
To see their Harbour'd Fleet ---
Condemn'd (oh! desp'rate Choice) to Drown, or Blaze.
Here, PAINTING, all thy Pencil's Force display,
To shew the Smother'd Coast and Burning Bay;
The smoaking Wrecks and Horrors of the Fight,
By ghastlier Intervals of Flashing Light.

Then

Then shew the Wing'd Alarming Terror flown
Thro' panting Spain, to shake the Galick Throne.

Come Sea-Nymphs, bring your Chief his Naval Crown,
And oh ! let New-raisd' Trophies of Renown,
New Monuments of Fame th' Atlantick Coast surprize ;
(f) Herculean Honour fall, and ORMOND's Glory Rise

Then stretch the Prospect to the Flandrian Plain,
And shew Triumphant MARLBOROUGH's Campaign ;
Who could, with double Fame ----
The Soldier's and the Statesman's Part sustain.

Thus Britain's Worthies shall appear with Odds
Of Virgil's Heroes, and of Homer's Gods :
One Summer's Work Fame's thousand Trumps employ,
Vigo of Actium the loud Boast destroy ;
(g) And Venlo's Storm the Ten-years Siege of Troy.
Thus shall Progressive and Successful Fame,
(h) Prosp'rous PERENNA join to ANNA'S Name.

And Thus the First of her Illustrious Reign,
 The Pledge of future flour'ning Year's remain,
 As it Outshines, with Glories more Sublime,
 The brightest Registers of Famous former Time.

Notes.

NOTES Alphabetically Referr'd to in the Poem.

(a) **P**Age 1. Line 5. Picture to Primitive Performance, &c. "Vos exemplaria Græca nocturna versate manu, versate diurna, says * Horace to the Poets; and to Painters, M. † Fresnoy, "Non te igitur lateant Antiqua, &c. * De Art. Poet. † De Art. Graph. and "Veterum post sæcula mentem, &c.

Ibid. l. 6. & 7. Colours wrought to glowing Heights. Glowing Colours in Distinction to Glaring. Paint of Thought no Hyperbole but Fact; the Idea, or Image, conceived in the Painter's Mind, being the true Original, that on the Canvass but the Copy.

(b) P. 3. l. 5. Her Sister-Art. "Ut Pictura Poësis, says Horace again, and M. F. Similisq; Poësi sit Pictura; refert par æmula quæq; sororem, Alternantq; Vices & Nomina, &c.

Ibid. For Painting there was seen in Hieroglyphick Dress, &c. Painting here taken Personally for the Art her self; and a proper Figure in this Scene; the Potestas quidlibet Audendi, of Painters and Poets, extending to the introducing of Imaginary Persons, as well as Real; and indeed therein consists no small Part of their Artifice.

(b) P. 4. l. 3. To Mystick Skill that has these Wonders, &c. Mysterious and Wonderful indeed, to see an Artist with no Materials, beside a few Colours (skilfully mixt and dispos'd) Dress, Build, Plant, and Copy the whole Works of Nature.

L. 4. Figure to Action, Form to Motion, &c. 'Tis observ'd, the Actions and Gestures of Mutes (being the only way of making themselves understood) are wonderfully significant and expressive; and Painters are oblig'd to do the like in their dumb Figures.

(d) L. 10. How starv'd our Rhet'rick. Which may have starv'd Colours no less than Painting; and Style is as proper to Painters, as to Poets and Orators.

L. 11. To Pictur'd Passion and Pathetick Paint. For, beside bodily Action and Gesture, the Pencil must reach to the Passions and Affections of the Soul. This M. F.'s Interpreter, calls the Perfection of Painting: and its Effects, in Master-works, are Stupendious and Amazing.

(e) L. 18.

(e) L. 18. Nothing having stronger Charms to catch and detain our Eyes than good Painting. So Petr. Arb. Totum in illa Hæreret Tabula.

(f) P. 6. l. 1. Then turning to the Gazing Throng, i. e. A Crowd of Spectators, suppos'd to be present, to make the Scene full, and appear more Solemn.

(g) L. 5. How vast a Scene, yet all sublimely great, &c. Tunc illa grandis, & ut ita dicam, sublimis Oratio, haberet Majestatis suæ Pondus, says Petr. concerning Oratory. The same is requir'd in every great Piece of Painting. So Horace of Poetry, Nil parvum aut humili modo.

(h) L. 7. Invention, Order, Symetry, and Dress. Good Contrivance, Disposal, Proportion and Colouring, being the principal Parts of Painting. L. 8. The Parts, the Whole, &c. Beside the Perfection of the Parts, singly consider'd, there must be, what Painters call, an agreement of the Tout Ensemble.

(i) L. 9. The Harmony of Colours, and all other Circumstances, being no less exact and entertaining in a good Picture, than Harmony in Musick.

(k) L. 11. Such Heights can Nature Disciplin'd, &c. Genius and Discipline may do a Poet's Business, having the Works of Master Poets in his own Closet; but Travel is likewise requisite for a Painter, to make his Observation of Choicest Pieces abroad, where the most and best Performances of the greatest Masters are to be seen.

L. 12. Sublim'd by Genial Fire, i. e. He is so to study and imitate the Best and Greatest, as not to be a dry Copier; but, from their sundry Excellencies, to form to himself a Manner, and become a Patern and President. The Case is the very same with Poets, who must otherwise continue upon the Level, and content themselves with the Title of *Servum Pecus*. *Imitandi modus alius servilis alius vero ingenuus*, says Vossius. And, *Sic aliena tractemus, ut non in alterius Possessionem irruisse, sed jure nostro venisse Credamur*. De Imit. Poet. c. 4. §. 2. & 3.

(l) P. 7. l. 4. Celestial Calmness and August Repose, &c. The Sedateness, and, as Painters call it, the Repose of a Picture, contribute to the Grandeur and Solemnity of the Piece.

(m) L. 5. Fore-right the Royal Figure, &c. So Art commands, and Antient Masters drew, &c. Kings, Queens, and great Persons, should be plac'd as much Fore-right, as 'tis possible; as was practis'd by Titian, Van Dyck, and all the best Masters; but very seldom done by Paint-

Painters, for the great Difficulty of giving a Figure, so plac'd, a good Action and Relievo.

L. 10. That Phidias, or a Gibbons Hand, &c. The Ranking our Age's Phidias with the Celebrated of the Antients, will be thought very modest, by any that have view'd the Carv'd-Works at Windfor-Castle, and elsewhere; those in Wood-Work particularly, as Fish, Fowl, Fruits, &c. being Curiosities (perhaps) without President or Paralel.

(n) L. 16. The Action and Appearance of this Royal Figure seeming to imply no less Importance than is here ascrib'd to it.

(o) P. 8. l. 2. The Royal Sceptre Courts, &c. The free and easy Position of these Sov'rain Emblems, justify the Inference, as Suing and Applying themselves, not as catcht or graspt at.

(p) L. 13. Sagacious Sense has here conspir'd with Art, &c. Sagacity of Mind (besides a Pen or Pencil) being That, in Painters and Poets, which Crowns All.

(q) L. 17. By Pow'rful Perspective's Obliging Fraud, &c. For it's admirable Effects, and being a most agreeable Deceptio Visus.

L. 20. From a flat Surface, &c. with Circling Distance, &c. As appears in the deep Prospect that is here open'd.

(r) P. 9. l. 4. Magnificent like that stupendious Pile, The rising Glory, &c. St. Pauls, a Work worthy of the Care and Patronage of our State and Senate.

(s) l. 18. Subliming the dissembled Gold, &c. Because of the Agreement between Azure and Gold-Colours to set off each other.

(t) P. 10. l. 1. Embroyder'd Wonders, &c. The extraordinary Curiosity of this Drapery.

(u) L. 3. How decently those Pedestals, with Emblems of Augusta's Honour, &c. The City Arms judiciously placed on the two Pedestals, supporting the Figures of Justice and Prudence.

(w) L. 8. E'er Rome determin'd, &c. Alluding to the Dispute between Romulus and Rhemus at the Building that City.

(x) P. 11. l. ult. Joyn their applauding Votes to great Augusta's Choice. Her Majesty remitted to the City the Choice of the Artist, whereupon several fine Drafts were prepar'd, and the Design of This fix'd upon, by the Lord Mayor, and Court of Aldermen.

(y) P. 14. l. 15. More than Zenobian Resolution, &c. Zenobia the famous Queen of the East; who, after the Decease of Odonatus, undertook the War against the Romans.

(z)

(z) P. 15. l. 8. Draw next--- No, &c. The Reason for introducing this Beauty in a Veil, is the same with the Painter in his celebrated--- but here again, *Manum de Tabula. ---Luctum ne quære Tuorum.*

(a) P. 16. l. 2. In graceful Groups let Art, &c. A Group is a Cluster of several Figures put together.

(b) L. 5. On Truth's White Pillar let Eusebia, &c. The Church of England.

(c) P. 17. l. 3. Lewd Wit for Want of Sense, &c. So a great Person and Judge, viz. "Lewdness can to Wit have no Pretence,

"For want of Decency is want of Sense. *L. Rose.*

(d) L. 5. Arabian Spice on every Shrub, &c. *Omnis feret omnia Tellus*: And, *Assyrium vulgo nascetur Amomum*, says Virg. Not literally to be understood, but Thus representing the Happiness of Religious State and Government.

(e) L. 14. And only Pious Muses, &c. When Poets return to this Practice, they will be as useful to, and as much esteem'd by, States and Governments, as in former Ages.

(f) P. 19. l. 6. Herculean Honour fall, &c. The Pillars Erected on this Coast in memory of Hercules his Expedition.

(g) L. 17. And Venlo's Storm, &c. This being carry'd by Assault, and Dint of Courage, whereas Troy held out Ten Years, and, at last, taken by a Trick.

(h) L. 17. Prosp'rous PERENNA join to ANNA'S Name. Alluding to the Roman Goddess, and the same with Luna, call'd, ANNA quia mensibus impleat Annum. Ovid. Fast. And PERENNA, because of the Vows and Rites address'd to her at the Beginning of their year, Ut Annare & Perannare comode liceret. Macrobian. Sat. lib. 1. cap. 12.

As for this way of the Muse's Addressing to Majesty, by Picture, Veneration first directed me to it; and I find Mr. *Waller's judicious Modesty a President for't---- Thus (says he) we have Courage to behold this Beam of Glory; Thus we dare unfold in Numbers Thus the Wonders, &c.

* Poem to King Charles the First's Queen, on Sight of her Picture.

F I N I S.



